



RCA VICTOR
LPM-1428



A "New Orthophonic" High Fidelity Recording

SHORTY ROGERS

plays

RICHARD RODGERS

Shorty Rogers
and His Giants

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MOUNTAIN GREENERY • THE GIRL FRIEND

ON A DESERT ISLAND WITH THEE • THOU SWELL • TEN CENTS A DANCE

MIMI • A SHIP WITHOUT A SAIL

I'VE GOT FIVE DOLLARS • I COULD WRITE A BOOK • IT'S GOT TO BE LOVE

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PLAYS

RICHARD RODGERS

IT WAS INEVITABLE that Shorty Rogers, a dean of modern West Coast jazz musicians, should get around to doing an album of the songs of Richard Rodgers. For Shorty has long appreciated the good things in life, just as he has always shown a marked preference for the tasteful and the artistic. Mr. Rodgers' songs not only are generally better than good, but they also show their composer to be an artist and a man of genuine taste. Hence the inevitable

Because Rodgers' superb melodies are so varied, Shorty Rogers, who naturally does all of his own arranging, did not choose to present all of the songs in the same manner. *Mountain Greenery*, *On a Desert Island with Thee*, *I've Got Five Dollars* and *I Could Write a Book* are performed by a large band including trumpeters Rogers, Conte Candoli and Pete Candoli; trombonists Milt Bernhart and Frank Rosolino; Sam Rice on tuba; saxophonists Jack Montrose, Pepper Adams and Bill Holman; Red Mitchell on bass; Pete Jolly on piano, and Stan Levey on drums. The other numbers Shorty felt were more suitable to a ninetet, especially when such musicians as Pepper Adams, Bill Holman, Pete Jolly, Stan Levey and Conte Candoli were available for the music making.

From the very beginning, Dick Rodgers and his first partner, Larry Hart, worked on the theory that a musical show should be something far more than a mixture of unintegrated songs, plot, and dance routines. As Rodgers so definitely points out: "None of my music was composed with popularity as its goal. All of it was composed to provide an illustrative musical setting for a situation in a musical play or motion pic-

ture. Its popularity has been a corollary to its main purpose, that of translating into musical terms the quality of the characters who perform the music and the nature of the scenes in which they perform them."

Of the ten songs in this album, nine are from musical plays and one—*Mimi*—is from a motion picture—Maurice Chevalier's 1932 epic, "Love Me Tonight." All songs were written by Dick Rodgers and Larry Hart.

From a composition standpoint, the earliest number in the album is *The Girl Friend*, the title number of a show that opened at New York's Vanderbilt Theater on March 17, 1926, and had something to do with a fellow who hoped to become a great six-day bicyclist. Two months later, at the Garrick Theater, Rodgers and Hart opened the second edition of "The Garrick Gaieties," and that one contained the lovely *Mountain Greenery*. There are two songs in this collection from a 1927 Rodgers and Hart show, "A Connecticut Yankee," which originally starred Bill Gaxton and Constance Carpenter; the songs, *Thou Swell* and the beautiful *On a Desert Island with Thee*. *A Ship Without a Sail* comes from the 1929 show, "Heads Up," which had Ray Bolger and Victor Moore in its cast, while *Ten Cents a Dance* was written in a hurry for Ruth Etting to sing in the not exactly great Ed Wynn comedy of 1930, "Simple Simon." 1931 gives us *I've Got Five Dollars*, which Jack Whiting and Ann Sothorn sang in the production, "America's Sweetheart."

A notable event of the theater took place on April 11, 1936, when the Rodgers and Hart show, "On Your Toes," opened at the Imperial Theater.



This was the first of the American musicals to put ballet, and the music for it, on an equal level with story, songs and humor. The Rodgers-Rodgers song from this show—*It's Got to Be Love*. But of all the Rodgers and Hart shows, the one that seems most vital, certainly the one that was most provocative, the one that moved forward most daringly, was their next to last, "Pal Joey," in 1940. It was, counting the award-winning and richly applauded revival in 1952, their most successful. And for it they created their most sophisticated and bewitching score, of which *I Could Write a Book* was so melodically a part.

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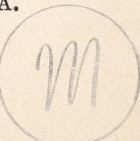
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"HIS MASTER'S VOICE"
"NEW ORTHOPHONIC" HIGH FIDELITY

LPM
1428
(H2IP-3330)

SIDE
1

SHORTY ROGERS PLAYS RICHARD RODGERS

- 1—I'VE GOT FIVE DOLLARS
- 2—TEN CENTS A DANCE
- 3—MOUNTAIN GREENERY
- 4—A SHIP WITHOUT A SAIL
- 5—MIMI

(Rodgers and Hart)

SHORTY ROGERS and His Giants

LONG 33 $\frac{1}{3}$ PLAY

H2 JP3330-20

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"NEW ORTHOPHONIC" HIGH FIDELITY

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(H21P-3331)

SIDE
2

SHORTY ROGERS PLAYS RICHARD RODGERS

- 1—IT'S GOT TO BE LOVE
- 2—I COULD WRITE A BOOK
- 3—THE GIRL FRIEND
- 4—ON A DESERT ISLAND WITH THEE
- 5—THOU SWELL
(Rodgers and Hart)

SHORTY ROGERS and His Giants

LONG $33\frac{1}{3}$ PLAY

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